WILLIAM MORRIS
1834 - 1896

Aspects of his life and work

An exhibition held at the Thomas Fisher Rare Book Library

June - July, 1978

University of Toronto

RB270419

William Morris, 1834-1896:
aspects of his life and work

An exhibition in the Thomas Fisher Rare Book Library

University of Toronto

June - July, 1978

William Morris was one of the most paradoxical figures to emerge from the nineteenth century. He came from a wealthy family and yet fought for the working class. He despised the rich but designed lavish furnishings and books which only they could afford. Although an imaginative artist and romantic dreamer, Morris was practical and enterprising enough to manage a successful decorating firm. He was fascinated by the Middle Ages, but as a socialist, he worked for the future. He was a man of rude health, tremendous energy and physical strength and yet he died at the comparatively early age of sixty-three.

He was born in 1834, the eldest son of a prosperous commercial family at Walthamstow. During his early years he lived close to Epping Forest and these surroundings influenced his writing and art throughout his life. He entered Exeter College, Oxford in 1853 intending to study for the Church. While at Oxford he met Edward Burne-Jones who became his life-long friend and artistic associate. Both men were members of the intellectual, artistic group who dubbed themselves the Brotherhood and spent a good deal of time discussing art, poetry and the writings of John Ruskin. It was probably during this period that Morris began developing his social and artistic theories and even toward the end of his life he maintained that many of his ideas were based on Ruskin's thought. By 1855 he abandoned his plan of taking Holy Orders and decided instead to enter a new and less respectable profession, architecture. After taking his degree in 1855, he articled with G.E. Street, a leading architect. In the same year he met the Pre-Raphaelite poet and painter Dante Gabriel Rossetti whom he admired tremendously. Persuaded by Rossetti, Morris left G.E. Street to become a painter. Although Morris showed promise, painting was soon pushed aside for other interests.

At the same time as he launched his career as an artist, Morris became involved in his first publishing endeavour, the editing of the Oxford and Cambridge Magazine. From this point on, throughout the rest of his life, Morris worked intermittently on his various literary projects. All of his writing was done at tremendous speed; he could dash off seven hundred lines in an evening. Writing for him was, in his early years, another outlet for his creative energies; later, when he was a public figure, he used it to convey his ideas on art and politics, and finally in his last years, it was an escape from the daily round.

In 1859 Morris married Jane Burden, who embodied the Pre-Raphaelite ideal of feminine beauty and was painted by many of the Pre-Raphaelite Brotherhood. With the help of Philip Webb, Morris designed and furnished

his first home, the Red House at Upton. This project may have given him the idea of starting a decorating firm. He asked some of his Oxford friends to join him along with Rossetti and Burne-Jones and, by 1861, Morris, Marshall, Faulkner and Company was established. Initially the partners specialized in stained glass, metal and glass work, embroidery, and cabinet making. Later, under Morris's direction, the company manufactured wall-papers, carpets, printed textiles and chintzes. Morris's most well-known contributions were his design for the "Morris" chair and his development of a superior dyeing process, the latter taking two years of experimentation before it was successful. In 1875 some of the original partners, including Rossetti, withdrew and the company was reconstructed under the sole ownership of Morris. As the company prospered and grew it needed larger and larger premises, until, in 1881, it made its final move to Merton Abbey in Surrey. This move marked the end of Morris's active period in the business. Perhaps, as he said, he was tired of catering to the rich, whom, he felt, did not appreciate his work.

Ever since his Oxford days, Morris had been fascinated by Nordic literature and mythology. In 1868 he met Eirikr Magnusson, a lively Icelander, and persuaded Magnusson to teach him Icelandic so that he could better appreciate the literature. Morris was so enthusiastic and diligent in his studies, that, within two weeks, with Magnusson's help he had translated The Sage of Grunnlang Worm-Tongue and in January of the following year it appeared in the Fortnightly Review. During the seventies these two men collaborated in translating a great many Northern sagas into English. Morris's two visits to Iceland, in 1871 and in 1873 were among the happiest trips he ever took.

By the 1870s Morris was a public figure, a popular poet and a fashionable designer. He began to take an active part in social and political causes. In 1870 he made his first political statement when he wrote to the Daily News protesting British support of the Turks against the Russians. Shortly thereafter he became treasurer of the short-lived Eastern Question Association which grew out of this protest. In 1877, appalled by the current building restoration policy, he was instrumental in founding the Society for the Preservation of Ancient Buildings and became its first secretary. Increasingly caught up in social and political issues, two years later he was installed as treasurer of the National Liberal League. He soon became disenchanted with the Liberals and resigned from the Party. By the 1880s he was reading Karl Marx and Robert Owen and in 1883 he joined the Democratic Federation (later the Social Democratic Federation) and became its treasurer. Within a year, he disagreed with Henry Hyndman, the leader of the Federation, and taking some of the executive with him, he broke away and formed the Socialist League. By 1890 Morris had tired of the continual bickering and feuding within the League and withdrew his Hammersmith Branch to form an independent socialist group, the Hammersmith Socialist Society. Morris was one of the leading socialists of his day and did much to further the socialist cause. He sacrificed a great deal for his political beliefs: the Press which had hitherto been favourable to him, became antagonistic; his family were noticeably embarrassed, particularly his wife; many of his friends shunned him; he suffered heavy financial losses and was forced to sell his library

in order to raise money for the cause; and, finally, outdoor speaking did more than anything else to bring about his physical breakdown after 1890.

During the final five years of his life, Morris mastered yet another craft. His meeting with the printer Emery Walker in 1888 so inspired him that he decided shortly thereafter to take up printing. He spent two years in preparation, choosing custom-made paper and vellum, experimenting with inks, designing his own type, until finally in 1891 he was ready to begin. Like a good deal of his furnishings, the Kelmscott Press books catered to those with expensive tastes. A few of the books cost as little as 2s 6d but most more than a guinea. Altogether 18234 volumes of 53 titles were printed, a remarkable achievement for only six years work and three hand presses. The Press was closed by Morris's executors in 1898 after completing several of the works started by Morris.

Morris's influence continued long after his death. He had provided an imaginative, creative alternative to the contemporary style of his day in both furnishing and book design. He had advocated in both his aesthetic and political endeavours the creation of a society in which all its members were given an opportunity for artistic self-expression and self-fulfilment.

WILLIAM MORRIS, THE MAN (CASE 1)

William Morris was not much given to autobiographical writing believing that if a man is not thinking about himself he is more truly himself. Consequently, most of what we know about his personality is gleaned from his letters, from occasional poems, his Iceland journals and the reminiscences of friends and family.

1. William Morris. Journals of Travel in Iceland, 1871, 1873. London, Longmans, Green, 1911.

2. Letter: William Morris to James Mavor, April 16, 188-?

3. John W. Mackail. The Life of William Morris. London, Longmans, Green, 1901.
   A biography commissioned by Edward Burne-Jones and the standard source for a year by year account of Morris's life.

4. George Bernard Shaw. William Morris as I Knew Him. New York, Dodd, Mead, 1936.
   Shaw gives a humorous description of Morris:

   > "Here, then was Morris in his blue suit and bluer shirt, his tossing mane which suggested that his objection to looking-glasses extended to brushes and combs, and his habit, when annoyed by some foolish speaker, of pulling single hairs violently from his moustache and growling 'damned fool.'" (p. 7-8)

5. Edward P. Thompson. William Morris, Romantic to Revolutionary. London, Lawrence and Wishart, 1955.
   A modern political study of Morris containing new biographical material.

OXFORD (CASE 2)

Morris arrived at Oxford in 1853 and the three years he spent there changed the direction of his life. He met Edward Burne-Jones, Charles Faulkner, R.W. Dixon, William Fulford and Cormell Price - all members of the Oxford Brotherhood. It was there that he became familiar with the writings of Ruskin and Carlyle. Through Ruskin, he heard of the Pre-Raphaelites, particularly Rossetti. He had his first opportunity to publish his literary writings when, in his final year, he founded, financed and edited the Oxford and Cambridge Magazine. Even after he had graduated from Oxford, he returned in 1857 with Burne-Jones, Rossetti and some of the Brotherhood to decorate the Oxford Union. Last, but not least, it was at Oxford that Morris first met Jane Burden.

1. Georgina Burne-Jones. Memorials of Edward Burne-Jones. New York, Macmillan, 1906.
   Edward recounts the beginning of his friendship with Morris at Oxford:

   > "One by one, for one cause or another, I dropped apart from my contemporaries there, and by a fortnight's end it seemed settled that Morris and I only would be companions." (p. 72)

2. John Ruskin. Lectures on Architecture and Painting, Delivered at Edinburgh in November 1853. 2d ed. London, Smith, Elder & Co., 1855.
   It was through these particular lectures that Morris discovered the Pre-Raphaelite Movement.

3. The Germ. Being a facsimile reprint of the literary organ of the Pre-Raphaelite Brotherhood published in 1850. London, E. Stock, 1901.
   Having heard of the Pre-Rapnaelites, Morris sought out a copy of their magazine so that he could become directly acquainted with their philosophy. Both he and Burne-Jones were enthusiastic about the Pre-Raphaelites and defended them against criticism.

4. William Rossetti. Ruskin, Rossetti and Preraphaelitism: papers: 1854 to 1862. London, G. Allen, 1899.

5. The Oxford and Cambridge Magazine. Conducted by members of the two universities. Jan.-Dec. 1856. London.

6. Max Beerbohm. Rossetti and his circle. London, W. Heinemann, 1922.
   An amusing drawing by Beerbohm of the painting of the Oxford Union.

LITERARY WRITINGS: POETRY (CASE 3)

Morris wrote his first book of poetry in 1858, The Defence of Guenevere and other poems. It sold only 250 copies and was little noticed by the critics, but its successors, The Life and Death of Jason (1862) and The Earthly Paradise were very popular. By 1870 Morris was regarded as a major poet and it is as the 'author of the Earthly Paradise' that he appears on subsequent volumes. In the late sixties, Morris, with the help of Eirikr Magnusson, began translating many of the Nordic sagas into English and during the seventies these translations formed the bulk of his literary work. He also translated two classical works into verse, the Aeneids of Virgil (1876) and Homer's Odyssey (1887)

1. The Defence of Guenevere and Other Poems. Portland, T.B. Mosher, 1906.
   The original work was published at Morris's expense by Bell and Daldy. It was the first volume of Pre-Raphaelite poetry ever published. All previous Pre-Raphaelite poetry had been published in literary periodicals.

2. The Earthly Paradise; a Poem. London, F.S. Ellis, 1868.
First edition of the first volume. This was a monumental work running to 42000 lines. The only illustration was a title page woodcut designed by Morris.

3. The Story of Cupid and Psyche, with illustrations designed by Edward Burne-Jones, mostly engraved in wood by William Morris. London, Clover-Hill Edition, 1974.
Morris had intended The Earthly Paradise to be an extravagantly illustrated edition with two or three hundred wood cuts designed by Burne-Jones. The two men hoped to recapture something of the impressive style of fine incunabula. They had designed many of the wood cuts for Cupid and Psyche - the first story written for The Earthly Paradise, however, they had to abandon the project. The work on display is a modern edition of what the original might have looked like had they completed their task.

4. The Doom of King Acrisivs. New York, R.H. Russell, 1902.
A separate edition of one of the tales of The Earthly Paradise. The illustrations are photographs of the paintings done by Burne-Jones, after reading the story. In the foreword Fitzroy Carrington writes:

> "It seems well worth while to carry out as far as may be at this late day, a project which both men held dear, but which neither of them lived to see realized, and to combine in one volume the poem and pictures of the Story of Perseus."

5. Love is Enough; a Morality. London, Ellis & White, 1873.
The willow and flowering myrtle design surrounding the title on the front cover was created by Morris. This morality play in verse caused Morris a great deal of trouble and he was never completely satisfied with this work.

6. Poems by the Way. London, Reeves and Turner, 1891.
Morris's final book of poetry.

7. The Story of Grettir the Strong. Translated from the Icelandic by Eirikr Magnusson and William Morris. London, Longmans, Green, 1901.
This was the second saga translated by Morris and Magnusson and it was originally published in April 1869.

8. The Aeneids of Virgil. Done into English verse by William Morris. London, Longmans, Green, 1901.

LITERARY WRITINGS: PROSE (CASE 4)

Morris had two distinct prose writing styles. One was a simple and straightforward style used for his letters and lectures. Usually these

dealt with aspects of modern society and he did not believe them an appropriate subject for literary art. In contrast, the other was an ornamental and artificial style used for his romantic prose. Literature, Morris felt, should provide a pleasurable world of escape. His earliest works were romances which appeared in the Oxford and Cambridge Magazine and are now considered among his finest. Toward the end of his life he returned to this literary genre and in 1899 wrote A Tale of the House of Wolfings, the first of his long prose romances. He wrote these late romances in archaic language which made them difficult to comprehend. Morris also translated Nordic tales and French romances into English prose. During the late seventies and eighties Morris devoted a good deal of time to giving public lectures on aesthetics, architecture or politics. Later these lectures were published in volume form and are among his more important, understandable and enjoyable writings.

1. The Story of the Unknown Church and Other Tales. Portland, Me., T.B. Mosher, 1902.
   This edition contains three of the earliest prose romances.

2. A Tale of the House of Wolfings. London, Reeves and Turner, 1888.
   The importance of this work lies more in the fact that it shows Morris's heightened awareness of typographical design than that it is his first long prose romance. It was printed at the Chiswick Press in Basle roman type and is a vast improvement (typographically) over Morris's earlier works.

3. Signs of Change: Seven Lectures. London, Reeves and Turner, 1888.
   In the preface Morris writes that these lectures are but 'rough pieces'; however, George Bernard Shaw insists that Morris put more effort and hard thinking into his lectures than into any of his other writings.

4. The Wood beyond the World. London, Lawrence and Bullen, 1895.
   Wood-cut on title page designed by Morris.

5. The Water of the Wondrous Isles. New York, Longmans, Green, 1897.

6. Two French romances translated by Morris and printed at the Kelmscott Press: The Tale of King Florus and the Fair Jehane (1893) and The Tale of the Emperor Coustans and of Over Sea (1894)

7. William Morris: some books and periodicals in the Cleveland Public Library, 1910 [Cleveland, 1910]

8. William Morris: Stories in Prose, Stories in Verse, Shorter Poems, Lectures and Essays. Edited by G.D.H. Cole. Bloomsbury, Nonesuch Press, 1934.
   This selection clearly indicates that the editor considered Morris more as a social critic than as a literary writer since this centenary volume includes eleven lectures but only two long narrative poems.

9. Collected Works of William Morris. With introductions by his daughter May Morris. London, Longmans, Green, 1910-1913.
One of 24 volumes. This is the first collected edition and contains some material hitherto unpublished including lectures, letters to the press, early poems and fragments.

10. Prospectus for the Collected Works of William Morris.

11. Letter: May Morris to James Mavor, October 24, 1914. In this letter she refers to the editing of the Collected Works.

MORRIS AND COMPANY (CASE 5)

Morris and his Oxford friends designed all the furnishings for his first home, the Red House, including wallpaper, furniture, and ornaments. Out of this experience grew his decorating firm. The designs and craftsmanship which Morris, Marshall, Faulkner and Co. (later Morris and Company) offered were vastly superior to any of their rivals. Initially most of the firm's work was in stained glass. It decorated private homes and designed ecclesiastical furnishings. In 1866 and 1867 it had two important public commissions, the Armoury and Tapestry Rooms at St. James's Palace and the Green Diningroom at the Victoria and Albert Museum. As it grew under Morris's direction it manufactured wallpapers, carpets, textiles and finally chintzes. Although it was against Morris's principles to cater to the rich, only they could afford to buy from his company. Unlike other Victorian designers, Morris's designs have never entirely lost their popularity. In the 1870s Morris was in great demand as a lecturer to speak on designing and the arts in general. These lectures were printed later and are exhibited here.

1. William Morris. Architecture, Industry and Wealth: Collected Papers. London, Longmans, Green & Co., 1902.

2. Duncan Robinson. A Companion Volume to the Kelmscott Chaucer. London, Printed for Basilik Press by the John Roberts Press in Clarkenwell, 1975.
Bound in Morris's Larkspur cloth printed at Liberty's of London. Larkspur patterned wallpaper was designed by Morris in 1872 (polycrome version 1874). It is an informal meandering design, throwing off scrolls or sprays to right and left in the characteristic pattern structure of the group naturalistic patterns produced before 1876. The same design was used for a chintz in 1875.

3. William Morris. The Roots of the Mountains. London, Reeves and Turner, 1890 [i.e. 1889]
Bound in Honeysuckle cloth. This chintz was designed by Morris in 1876 and achieves a density of growth unequalled by any of Morris's later designs. Honeysuckle was the telegraphic name of Morris and Company.

4. Three lectures printed by Longman's at the Chiswick Press, after Morris's death. Art and Beauty of the Earth (1898), Some Hints on Pattern Designing (1899), Art and Its Producers and the Arts and Crafts of Today (1901).

5. William Morris. The Decorative Arts. London, Ellis and White, 1878. Morris gave his first public address in December 4, 1877 and embarked on one of the major activities of his life.

6. William Morris. The Aims of Art. London, Office of the Commonweal, 1887.

7. Letter: William Morris to James Mavor, July 7, 1887. This has the Morris and Company letterhead and the address of Merton Abbey, Surrey.

PIONEER SOCIALIST (CASE 6)

In the 1880s Morris devoted himself almost entirely to the socialist cause. He stood on streetcorners selling copies of the Commonweal or other socialist literature, he carried banners in demonstrations, he travelled all over England speaking to working class groups and on occasion, he ended up in jail for attending or speaking at socialist rallies. He opened his house at Hammersmith for Sunday evening meetings at which he presided and read from his own works, George Bernard Shaw played duets on the piano with one of the ladies, and a group, trained as a choir, sang socialist songs. More important than these activities, however, was his prolific political writing and editorship of the Commonweal. Some of his writings were devoted to stating the principles and theoretical dogma of socialism and into these he incorporated a good deal of Marxist doctrine. Such treatises were vital to a new and somewhat disorganized political movement. His other writings, more visionary and romantic described his socialist Utopia. Morris financed most of his political writings himself including the production of the Commonweal. Even after Morris broke away from the Socialist League and formed his own, independent Hammersmith Socialist Society, he was highly regarded in political circles for his political integrity. When he died the socialists lost an outstanding spokesman.

1. William Morris. The Day Is Coming. London, Reeves, 1884. The first of the chants for socialists to be published for the Democratic Federation. These chants were more or less doggerel verse written for various socialist choirs and set to well known tunes.

2. Bruce William Glasier. Morris and the Early Days of the Socialist Movement. London, Longmans, Green, 1921. Glasier first met Morris in 1884 through the socialist movement and indicates in what high esteem Morris was held:

"It was something, then, even to know such a man. It was much not only to know him, but to be privileged to enjoy his friendship. That I was among those fortunate enough to gain that boon, I reckon, as one of the greatest rewards of my Socialist apostleship, and as part of the good fortune of my life." (p. 5)

3. William Morris. News from Nowhere. London, Reeves, Turner, 1891. This work approached the popularity of The Earthly Paradise and had four reissues in Morris's lifetime. This first authorized edition was issued in three styles. This is the large paper edition of 250 copies printed on hand-made paper. In News from Nowhere Morris writes of his vision of the new society.

4. William Morris. Useful Work v. Useless Toil. London, Socialist League Office, 1885.
This lecture was first given to the Hampstead Liberal Club on January 16, 1884 and was subsequently printed in the socialist periodical Justice. Here Morris gives a clear exposition of Marx's theory of surplus value.

5. A Short Account of the Commune of Paris. London Socialist League Office, 1886.
Written jointly by Morris, Belfort Bax, and Victor Dave.

6. A selection of socialist pamphlets written by Morris in the 1880s.

7. A Summary of the Principles of Socialism. London, Modern Press, 1884. Written jointly by Morris and Henry Hyndman. In it the authors affirm the ideals of collectivism and state socialism. The wrappers were designed by Morris.

8. William Morris. Letter of Socialism. London, Privately printed for T.J. Wise, 1894.
One of 34 copies. These letters were written to the Rev. George Bainton during April and May 1888. They contain a clear exposition of Morris's views on Socialism.

9. William Morris. Communism. London, Fabian Society, 1903.
This lecture was given before the Hammersmith Socialist Society on February 19, 1893 which intended to publish it as a pamphlet. Instead, it was published, after Morris's death, by the Fabian Society. George Bernard Shaw edited the hastily written manuscript for publication.

10. William Morris. A Dream of John Ball, and A King's Lesson. With illustrations by Edward Burne-Jones. London, Reeves and Turner, 1888. This story originally appeared in weekly installments in the Commonweal.

11. Socialism, its Growth & Outcome. London, Swann Sonnenschein, 1893. Written by Morris and Belfort Bax. Morris contributed the historical sections in this work.

KELMSCOTT PRESS (CASE 7)

Morris seems to have had a latent interest in book design and printing from his Oxford days but never had the time to pursue it. It was not until his meeting with Emery Walker in 1888 that he took an active interest. Two of his prose romances, A Tale of the House of Wolfings (1889) and The Roots of the Mountains (1890), although published commercially, are a great improvement in book design over his early works and indicate Morris's growing interest in the craft. Morris's aim in setting up the Kelmscott Press was "to produce books which it would be a pleasure to look upon as pieces of printing and arrangements of type, easy to read but with a definite claim to beauty". Although one might question whether he achieved all his aims one cannot deny his books showed the work of a fine craftsman. Morris tried, in his book design, to copy the style of the mediaeval manuscript and early incunabula. Morris designed three types: Golden type, a roman letter based on a face used by Nicholas Jenson in 1470 and another by Jacque Le Rouge; the Gothic large Troy, and smaller Chaucer types, two sizes of the same design. His illustrations were woodcuts designed by Burne-Jones. Morris not only printed but also published and distributed most of the Kelmscott books.

1. William Morris. Love is Enough. Hammersmith, Printed at the Kelmscott Press, 1897.
   Printed in Troy and Chaucer types, in three colours. This was the second and last book printed in three colours.

2. John William Mackail. Biblia Innocentium. Hammersmith, Printed at the Kelmscott Press, 1892.
   This copy consists of the sheets that were brought in from the Kelmscott Press for Morris's inspection as each was finished.

3. William Morris. The Defence of Guenevere and Other Poems. Hammersmith, Printed at the Kelmscott Press; sold by Reeves and Turner, 1892.
   This book was set up from a copy of the edition published by Reeves and Turner in 1889. Printed in black and red Golden type. The first Kelmscott book bound in limp vellum and the only book on which the title was inscribed by hand on the spine.

4. William Morris. Child Christopher and Goldilind the Fair. Hammersmith, Printed at the Kelmscott Press, 1895.
   Two copies of volume 1 are on exhibit, one has pasted in the original design drawn by Morris for the title page, the other is the printed version of the same title page.

5. Letter: Emery Walker to James Mavor, Aug. 4, 1896.

6. Lists and announcements related to the Kelmscott Press.

7. Psalmi Penitentiales. Transcribed and edited by F.S. Ellis. Hammersmith, Printed at the Kelmscott Press, 1894.
   Printed in Chaucer black and red type. In this work the half border is used for the first time.

8. Letter: John W. Mackail to Sidney Cockerell, Oct. 28, 1897.

9. William Morris. A Note by William Morris on His Aims in Founding the Kelmscott Press. Hammersmith, Printed at the Kelmscott Press, 1898.
Printed in Golden, Troy and Chaucer types, black and red. Woodcuts by Burne-Jones. This was the last book printed at the Kelmscott Press.

INFLUENCE ON PRINTING (CASE 8)

In the late 1890s and early 1900s there was a great revival in printing both in England and the United States. There can be no doubt that Morris was responsible for inspiring others to take up the craft of fine printing. Many who started their presses had at some point been in contact with Morris or one of his pupils. The books in this case include examples of those presses which copied the Kelmscott style to the point where it was detrimental to their book design and those presses which followed the high standards but not the style of Kelmscott and produced some of the finest books ever printed.

1. Publius Vergilius Maro. Eclogue. Vimariae, Cranach Press, 1926.
Hand-set in a roman face based on Jensen's original, cut under the direction of Emery Walker, with an italic designed by Edward Johnston.

2. Bible. N.T. Gospels. English. Authorized. 1931. The Four Gospels of the Lord Jesus Christ. Waltham Saint Lawrence, Berkshire, Golden Cockerel Press, 1931.
Decorations by Eric Gill.

3. Charles Ashbee. An Endeavour Towards the Teaching of John Ruskin and William Morris. London, Essex House Press, 1901.
Ashbee designed the pica type called 'endeavour' for this work.

4. Ugolmo Verino. Vita di Santa Chiara Vergine. Chelsea [London] Ashedene Press, 1921.

5. Michael Field. Fair Rosamund. London, Hacon & Ricketts, 1897.
Designed by Charles Ricketts and printed at the Vale Press.

6. Walter De La Mare. The Sunken Garden. London, Beaumont Press, 1917.

7. Francis Bacon. Of Gardens. London, Hacon & Ricketts, 1902.
Printed at the Eragny Press. All the woodcuts were designed by the owners of the press, Lucien and Esther Pissaro.

8. Waldo Emerson. Prudence. New York, M. Shepard, 1906.
This book was designed by Frederic W. Goudy, who found in William Morris his principal inspiration. He uses the double spread title page reminiscent of the Kelmscott design.

9. James E.H. Macdonald. A Word to Us All. Toronto, Ryerson Press, 1945.

Margery Pearson